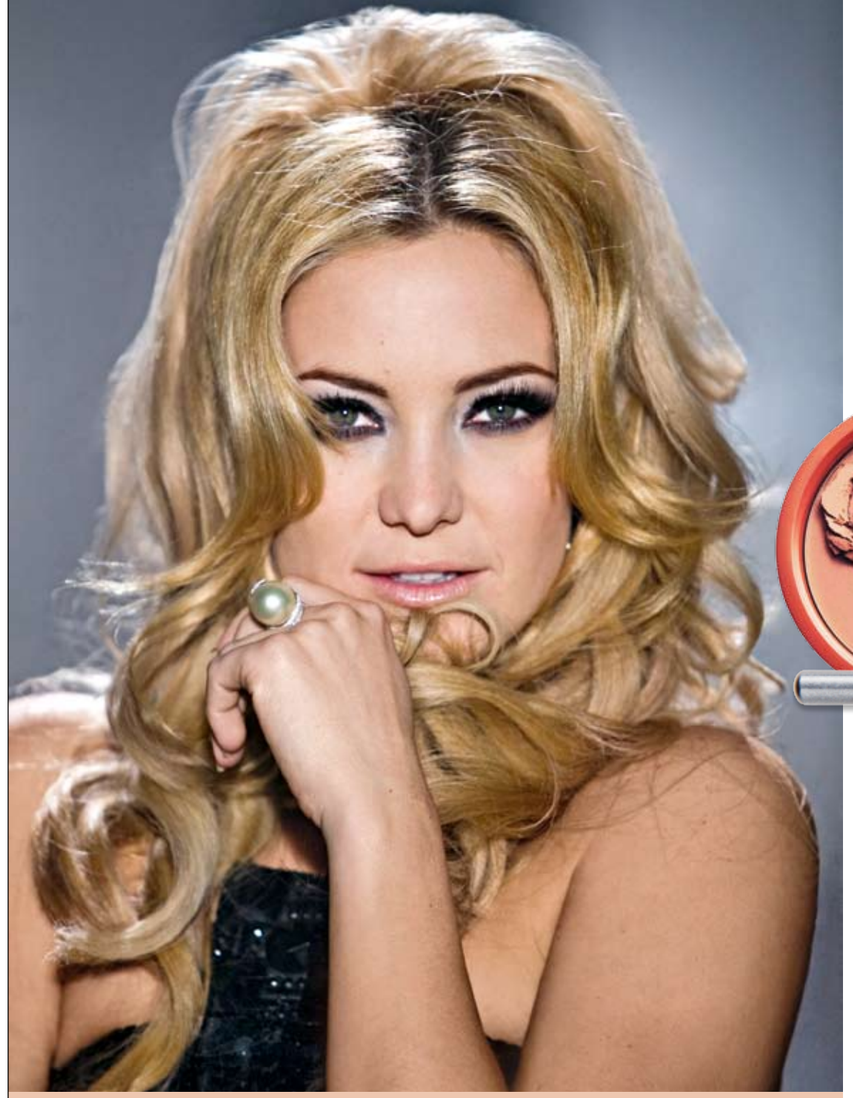
STAGE BEAUTY

This Oscar season's stars lit up the screen, transporting us to another time. Now the artists behind the genre-perfect looks explain how they created their own movie magic

STORY ERIN WHITTY

Cinema is a magical medium. It can inspire hopes and dreams for the future and conjure memorable moments from our past. As Oscar night approaches, we revisit the glamorous looks represented onscreen in 2009.

The trend for period films put the best hair and make-up artists in the movie biz to work. The results were spellbinding, faithful recreations of classic looks from the turn of the century to the 1960s, which document not only the progression of fashion, but a burgeoning female confidence and feisty independence. Here's the expert lowdown on capturing those mesmerising movie styles.



NINE

ERA: 1960s STARRING: KATE HUDSON
The story of film director Guido Contini and the women in his life features a star-studded cast with such luminaries as Nicole Kidman and Sophia Loren, but it's Kate Hudson who steals the show as fashion reporter Stephanie. Her make-up is dramatic, with emphasis on the eyes thanks to layers of grey and black eye shadow and heavy kohl, in true '60s style.

"Because Stephanie worked in fashion, we could push her look further than the others," says hair and make-up designer Peter King. "For the dance sequences, we used two pairs of eyelashes to make the eyes look heavy. The '60s were all about monochrome, so we avoided colour and contoured her face with warm browns. And they'd have used Vaseline on lips as gloss wasn't around yet.

"For the hair, we used hot rollers. I found some as big as tin cans." (Extra-large velcro rollers, such as Hair FX Self Gripping 76mm Rollers, will do the same job. Simply wind them in and blast with hot air.)

"We then teased her hair at the crown and applied hairpieces at the back to give it weight, as was a common technique at the time."

(from top) Estée Lauder Bronze Goddess Soft Matte Bronzer, $68; Australis Stayput Eye Pencil in Silver Service, $8.95; Bourjois Paris Smoky Eyes Eyeshadow Trio in Gris Dandy, $28; Lash Me Professional Reusable Eyelashes in Roxy, $9.95; Hair FX Self Gripping 76mm Rollers, $8.50 (set of six).

Applying false lashes can be a tricky affair, but King has it down to a fine art. Most sets are longer than your lash line, so he recommends first trimming them to the required length. Next, apply glue along the base of the falsies and place them along your lash line. Remove immediately, leaving a thin line of glue on your eyelid. Wait a few moments, until the glue becomes tacky, then apply another line of the adhesive to the strip. Finally, set the false lashes in place just above your real lashes.

AN EDUCATION

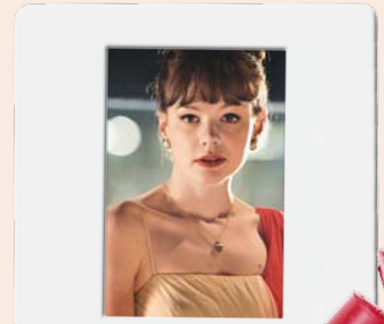
ERA: 1960s STARRING: CAREY MULLIGAN
When Carey Mulligan's character, Jenny, starts dating an older man, the 16-year-old's look suddenly transforms from plain-faced schoolgirl to glamorous young socialite.

"The make-up helps to tell the story of Jenny blossoming into adulthood," says make-up artist Elizabeth Yianni Georgiou, who created a slightly outdated look to allow the innocence and naivety of the character to shine through. As such, Jenny's make-up is more '50s than '60s, which is when the film is set.

"At the beginning, we gave Jenny a young and fresh no-make-up look but, as her relationship develops, her hair shows signs of having been curled the night before, her eyes have more definition and her lips have more colour."

Jenny's 'going out' make-up was created with natural shades of eye shadow and brow pencil, with black liquid eyeliner and fine false eyelashes. Rose blush was applied to the cheeks, while the lippie used was a carefully selected red.

"The lipstick is a classic red Chanel shade I researched for the period," says Yianni Georgiou. "It was important in creating a dramatic look and making that bold statement of change." >



(from top) Chanel Rouge Coco Hydrating Creme Lip Colour in Gabrielle, $50; Christian Dior Diorliner in Black, $65; Shiseido Luminizing Satin Face Color in Tea Rose, $60; Chanel Les 4 Ombres Eye Shadow in Beiges Velours, $98.

INGLOURIOUS BASTERDS

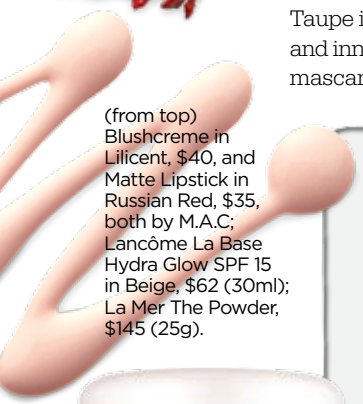
ERA: 1940s STARRING: DIANE KRUGER

Quentin Tarantino's gory tale of 'The Basterds' isn't without its share of beauty, thanks to their anti-Nazi accomplice, filmstar Bridget von Hammersmark. Played by Diane Kruger, she's a picture of '40s poise.

"It didn't matter if she was going to a tavern in the middle of nowhere or a premiere, she was made-up," says the film's head of make-up Heba Thorisdottir, who adds Kruger was her biggest inspiration for the look: "She has a gorgeous, classical bone structure.

"I started with an illuminating primer [such as Lancôme La Base Hydra Glow SPF 15], so her skin would look radiant under the powder applied for shooting. After foundation, M.A.C Blushcreme in Lilicent was blended on her cheeks and set with La Mer The Powder.

"For the eyes, I used M.A.C Eye Shadow in Satin Taupe in the crease, Brule to highlight the brow bone and inner corners, and brown liquid eyeliner and black mascara. On the lips, M.A.C Lipstick in Russian Red."



(from top) Blushcreme in Lilicent, $40, and Matte Lipstick in Russian Red, $35, both by M.A.C; Lancôme La Base Hydra Glow SPF 15 in Beige, $62 (30ml); La Mer The Powder, $145 (25g).

COCO AVANT CHANEL

ERA: EARLY 1900s STARRING: AUDREY TAUTOU

When Gabrielle 'Coco' Chanel rids herself of her long tresses and emerges with a short bob, hair stylist Madeleine Cofano cut Audrey Tautou's real hair. "It had to be masculine and reflect the desire for emancipation that was stirring among women at the time," she says. In the film, Coco's sugar daddy, Étienne Balsan, comments on her new look: "When a woman cuts her hair, her life is about to change."

Cofano used brilliantine oil because it was the only hair product available in the early 1900s. Today, Bumble and bumble makes a brilliantine serum that conditions and adds shine.

The black bow Coco wears for dinner with her lover, Arthur 'Boy' Capel, shows how she gave men's style a feminine twist. "For this look, use your fingers to spread brilliantine oil through damp hair," says Cofano. "Let it dry, add more, comb, then add the bow as a finishing touch."

(from left) Bumble and bumble Brilliantine, $42 (50ml); Diva Satin Bow Band, $9.99.

(from left) Scünci Beautiful Blends Bobby Pins, $8.99 (set of 48); L'Oréal Professionnel Tecni.art Pli, $24 (125ml); Paul Mitchell Freeze and Shine Super Spray, $18.95 (250ml).

EASY VIRTUE

ERA: 1920s STARRING: JESSICA BIEL

When John Whittaker brings his wife, a liberal American called Larita (Jessica Biel), home to England to meet his family, she's soon cast out.

"I wanted Larita to be a platinum blonde, so she'd look distinctly different," says hair stylist Jeremy Woodhead, who referenced the original blonde beauty, '30s star Jean Harlow. "Mrs Whittaker calls Larita 'a bauble of a woman', so she had to dazzle in every scene.

"The '20s were all about the bob, but Jessica wanted to keep her length, so we cheated. I curled her hair with hot sticks and fixed the ends with L'Oréal Professionnel Tecni.art Pli spray. I pinned the lengths under and finished with Paul Mitchell Freeze and Shine Super Spray."

Woodhead then had a parting piece made – "a length of lace with hand-knotted platinum hair" – to cover Biel's darker roots. **SM**

PHOTOGRAPHY: HEADPRESS, PETE DALY. STOCKISTS: BUMBLE AND BUMBLE IS AVAILABLE AT MECCA COSMETICA 1800 007 844, HAIR FX 1800 251 215, LA MER 1800 661 392, LASH ME 1800 251 215, PAUL MITCHELL 1300 565 550, SCÜNCI IS AVAILABLE AT PRICELINE, SHISEIDO 1800 225 032.